

NANDOR ZSOLT



Compositions

Violon et Piano

Berceuse

Valse Caprice

Elégie

Air

Sérénade Triste

Violoncelle et Piano

Berceuse

Elégie

Quintette

pour

PIANO, 2 VIOLONS, ALTO et VIOLONCELLE



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BOSTON

I.

Nándor Zsolt.

Adagio maestoso.

VIOLIN I.

VIOLIN II. *sul G*

VIOLA. *ff sf appassionato*

VIOLONCELLO. *ff sf appassionato*

PIANO. *ff*

Adagio maestoso.

sfz

sfz

cresc.

sfz

Red.

simile

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14706

largament *espr.*

largament *espr.*

largament *espr.*

largament *espr.*

largament.

Red.

poco rit. *fff appassionato*

poco rit. *fff appassionato*

poco rit. *fff appassionato*

poco rit. *fff appassionato*

poco rit. *fff appassionato*

Red.

sf *cresc.* *espr.*

cresc. *mf* *f* *p* *pp*

espr. *mf* *f* *p* *pp*

cresc. *sf* *espr.* *mf* *f* *p* *pp*

sfz

14706

Allegro.

Allegro.

tranquillo *p dolce* *sempre legato*

p *espress.*

arco *p dolce*

f *p* *pizz.*

14706

[illegible]

6

f arco

ff sfz *sfz*

f *sfz* *ff sfz* *sfz*

molto cresc. *fff* sul G

molto cresc. *fff*

molto cresc. *fff*

cresc. molto *fff*

Red. col basso gva *pizz.*

dim. *pizz.* *pizz.* *p*

dim. *p*

(* "y" Bedeutet: Längere Pause,) (Longer rest)

pp
poco a poco animando
p con molto
pp non largamente
espressione
espress.
mf arco
con molto
con molto
mf sul G arco

8

espress.

pizz.

p

p

9

mf

arco

p

Solo

arco

f espress. molto

dolce espress.

10

Red.

cresc.

ff sempre agitato

molto espr.

ff sempre agitato

ff sempre agitato

sempre agitato

f espress. molto

This image shows a page from a musical score, likely for a piano and orchestra. The score is written in G major (one sharp) and 2/4 time. It features multiple staves, including piano parts and orchestral accompaniment. Key elements include:

- Rehearsal Mark 12:** Located in the middle of the page, marked with a double bar line and the number 12.
- Rehearsal Mark 13:** Located towards the bottom of the page, marked with a double bar line and the number 13.
- Dynamic Markings:** Various dynamics are used, including *molto espr.* (much spirit), *ff* (fortissimo), *poco* (a little), *accel.* (accelerando), and *con fuoco ed agitato* (with fire and agitation).
- Tempo/Character Markings:** The phrase *con fuoco ed agitato* appears multiple times, indicating a fast and passionate tempo.
- Notation:** The score includes complex rhythmic patterns, such as triplets and sixteenth notes, and various articulation marks like slurs and accents.

Musical score for a piano and orchestra, measures 10-14. The score is in A major (three sharps) and 2/4 time. It features a piano part with triplets and a woodwind section with rapid sixteenth-note passages. Performance markings include "con brio", "simi!", "accel.", "poco rit.", and "poco ritard.".

The score is divided into two systems. The first system (measures 10-14) includes a piano part with triplets and a woodwind section with rapid sixteenth-note passages. The second system (measures 15-19) includes a piano part with triplets and a woodwind section with rapid sixteenth-note passages.

Performance markings include "con brio" (measures 10, 11, 12, 13, 14, 15, 16, 17, 18, 19), "simi!" (measure 11), "accel." (measures 10, 11, 12, 13, 14, 15, 16, 17, 18, 19), "poco rit." (measures 10, 11, 12, 13, 14, 15, 16, 17, 18, 19), and "poco ritard." (measures 10, 11, 12, 13, 14, 15, 16, 17, 18, 19).

Più mosso con anima.

Piu mosso con anima.

ff

8

16

Più mosso con anima.

15 16

sfz *espr.* *allargando* *dim.*

sfz *allargando* *dim.*

sfz *allargando* *dim.*

sfz *allargando* *dim.*

Musical score for the first system of "L'Allegretto" by Franz Schubert. The score is written for piano and includes a treble and bass staff. The key signature is E-flat major (three flats) and the time signature is 3/4. The tempo is marked "Allegretto". The score includes various musical notations such as "m.g." (mezzo-gioco), "sfz" (sforzando), "sempre legato allargando" (always legato, gradually slowing down), and "dim." (diminuendo). The first system shows the piano introduction, which is in 3/4 time and features a melody in the treble staff and a bass line in the bass staff.

[illegible]

Musical score for "The Rose Tree" in E-flat major (three flats). The score is in 2/4 time. The piano part begins with a melody in the right hand, marked with a *dim.* (diminuendo) hairpin. The bass line is in the left hand, starting with a *mp* (mezzo-piano) dynamic. The melody is followed by a series of chords in the right hand, marked with a *pp* (pianissimo) dynamic. The score is numbered 14706.

p *rallent. sempre e dim.* *pppp* *p* *ppp*

p *rallent. sempre e dim.* *pppp* *p* *ppp*

pp

Red.

1. 2. 19 *pizz.*

p *poco rit.* *pp a tempo* *cresc.* *dolce* *pizz.*

pizz. *pp a tempo* *espr.* *p* *pp*

1. 2. *p* *pp*

pp dolce arco *pizz.*

arco *Solo*

pp dolce *pizz.* *p arco*

pp *pp* *pizz.*

ppp dim. *p* *m.g.*

22

musical score for measures 22-23, featuring piano, violin, and cello parts. The tempo markings are *poco a poco accelerando* and *ff*. The key signature is B-flat major (two flats).

23

continuation of the musical score for measures 23-24, featuring piano, violin, and cello parts. The tempo markings are *poco a poco accelerando* and *ff*. The key signature is B-flat major (two flats).

24 Maestoso

musical score for measures 24-25, featuring piano, violin, and cello parts. The tempo marking is *Maestoso*. The key signature is B-flat major (two flats). The piano part includes a *ff* marking and a *m.d.* (more dolce) marking.

musical score system 1 (measures 1-24)

Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 4/4.

Measures 1-24: *cresc. molto* (multiple instances). *ff* (multiple instances). *marcatissimo* (measures 18-24). *cresc. molto* (measures 22-24). *Red.* (measure 24).

musical score system 2 (measures 25-32)

Measures 25-32: *fff* (multiple instances). *Red.* (measures 25-32).

musical score system 3 (measures 33-40)

Measures 33-40: *basso col 8va. Red. sempre* (measures 33-34). *26* (measure 35). *sul G* (measures 35-36). *ff sf f* (measures 37-38). *dim.* (measures 39-40). *pizz* (measures 39-40). *mp* (measures 39-40). *sfz sfz* (measures 35-36). *dim.* (measures 37-38). *p* (measures 39-40). *senza Red.* (measures 35-40).

27

arco sul G
f arco *molto espress*
f arco *molto espress*
f arco *molto espress*
f arco *molto espress*

staccato sempre.
pp *cresc.* *f*

Solo *f*

28

p pizz
dolce
p pizz
p pizz
p

29

pizz

Solo

arco

dolce

arco

m. d.

p.

30

arco

ff

ff arco

ff

cresc.

ff

6

senza - ritard.

6

7

This musical score page contains measures 31 and 32 of a piece in B-flat major. The score is written for piano and orchestra, with staves for strings, woodwinds, brass, and piano. Measure 31 features a piano solo with a sixteenth-note scale in the right hand and a similar scale in the left hand, marked with a forte (ff) dynamic. The orchestra provides harmonic support with sustained chords. Measure 32 continues the piano solo with a similar scale, marked with a piano (p) dynamic. The orchestra's role shifts to a more active accompaniment with moving lines in the strings and woodwinds. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature has two flats (B-flat major), and the time signature is 4/4.

31 *ff* *sul G*

col 8va...

32 *pp* *dolcissimo* *dim.* *p dim.* *pp* *dolcissimo* *dim.* *p dim.* *pp* *dolcissimo*

14706

[illegible]

[illegible]

Musical score for measures 38-39. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat). Measure 38 features a *sfz* (sforzando) dynamic. Measure 39 features a *ff* (fortissimo) dynamic. The Viola part is marked *arco* (arco) in measure 38. The Cello/Double Bass part has a *f* (forte) dynamic in measure 38. The piano accompaniment (Grand Staff) features a *ff* (fortissimo) dynamic in measure 39.

Musical score for measures 39-40. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat). Measure 39 features a *cresc. molto* (crescendo molto) dynamic. Measure 40 features a *ff* (fortissimo) dynamic. The Viola part is marked *sul G* (sul G) in measure 40. The Cello/Double Bass part has a *pp* (pianissimo) dynamic in measure 40. The piano accompaniment (Grand Staff) features a *ff* (fortissimo) dynamic in measure 40.

Musical score for measures 40-41. The score is written for four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat). Measure 40 features a *dim.* (diminuendo) dynamic. Measure 41 features a *pp* (pianissimo) dynamic. The Viola part is marked *pizz* (pizzicato) in measure 41. The Cello/Double Bass part has a *pp* (pianissimo) dynamic in measure 41. The piano accompaniment (Grand Staff) features a *pp* (pianissimo) dynamic in measure 41.

22

poco a poco animando

pp sempre legato

Solo

con molto espress

molto espr. arco

con molto espressivo

arco

mf

41

con molto espress

Solo (hervortretend)

pizz

mf

con molto espress

pizz

p

23

pizz arco

f arco *mf* *espr.*

cresc. molto *p* *arco* *arco*

pizz Solo *mf* *espr.*

f molto *espress.*

dolce espress

42 *cresc.* *cresc.* *cresc.* *cresc.*

43

sul G
sempre agitato

ff *espress.*
sempre agitato

ff sempre agitato

f sempre agitato

14706

44

f molto espress. accel. poco a poco -

molto espr. *ff* accel. poco a poco -

45

ff molto espress. *ff* molto espress. *ff* molto espress. *ff* molto espress.

46

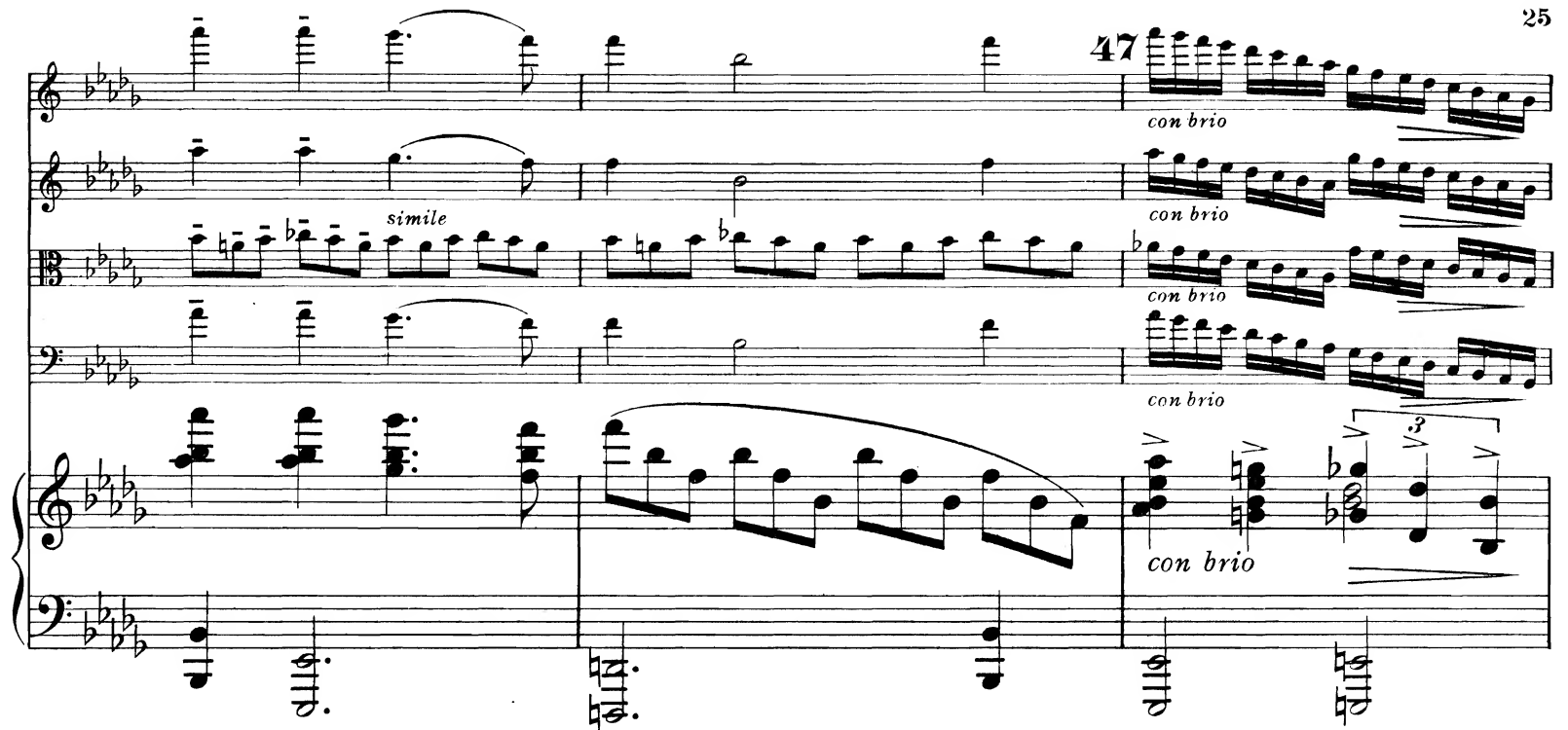
con fuoco ed agitato

con fuoco ed agitato

con fuoco ed agitato

con fuoco ed agitato

con fuoco ed agitato



47

con brio

simile

con brio

con brio

con brio

con brio



accel.

accel.

accel.

accel.

accel.

accel.



poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

poco rit.

Più mosso, con anima.

ff

Più mosso, con anima.

ff sempre

48

49

ritard. a tempo subito

ritard. a tempo subito

ritard. a tempo subito

ritard. a tempo subito

ritard. a tempo subito

ritard. a tempo subito

string.

string.

string.

string.

string.

50

sul G.

ff ritard.

ff ritard.

ff ritard.

ff ritard.

ff ritard.

a tempo

II.

Adagio ma non troppo.

con molto espressione
p vibrato
con molto espressione
p vibrato
con molto espressione
p vibrato
con molto espressione
mp pizz.
Adagio ma non troppo.

dim. *p* *cresc.* *cresc. molto* *f maestoso*
dim. *p* *espr.* *cresc.* *cresc. molto* *f maestoso*
dim. *arco* *f* *cresc. molto* *f maestoso*
dim. *p* *espr.* *cresc.* *cresc. molto* *f maestoso*
f maestoso
sempre Ad.

cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco

molto espr. *ff*
 molto espr. *ff*
 molto espr. *ff*
 molto espr. *ff*
 ben marcato *ff*
 dim. *sed. sul G.* *poco rit.* *3* *sed.*
 sul G. *espr.* *p* *molto* *p* *a tempo*
dim. *sempre espress.* *p poco rit.* *molto* *molto espr.*
dim. *p poco rit.* *molto* *a tempo*
dim. *poco rit.* *molto* *espr.*
dim. *a tempo* *p*
pp
dim. *dolcissimo* *pp*
pp
dim. *pp*
pp

14706

poco rit. *cresc. ed accel.* *ppp* *pp cresc. ed accel.* *cresc. ed accel.* *ppp*

cresc. ed accel. *ppp*

Un poco più mosso. *p* *con espressione* *dolciss.* *poco ritard.* *ppp* *pizz.* *p*

Un poco più mosso. *(colla parte)* *ppp* *And. sempre*

sul G *p con espr.* *cresc.* *cresc.* *cresc.* *arco* *p dolce*

cresc.

14706

[illegible]

Musical score for piano and orchestra, page 32. The score is in E major and 3/4 time. It features a piano part with complex triplets and a string section with various dynamics and articulations. The score is divided into systems, with measures 7, 8, and 14 marked. Dynamics include *cresc.*, *fff*, *espress. molto*, *mp*, *p*, *subito p*, and *sempre*. The piano part has a section marked *8va bassa*.

The musical score is written for a vocal part and a piano accompaniment. The key signature is D major (two sharps). The tempo and mood markings include *espr. molto*, *ten.*, *poco vivo*, *sostenuto cresc.*, *sostenuto et dim.*, and *ff*. The piano part features complex textures with triplets, sixteenth-note runs, and sustained chords. The vocal part consists of a single melodic line with various ornaments and phrasing.

The score is organized into systems. The first system includes a vocal line and a piano line. The second system continues the vocal and piano parts. The third system shows the vocal part with *sostenuto cresc.* and the piano part with *sostenuto cresc.*. The fourth system features *ff* and *sostenuto et dim.* markings. The fifth system includes *ff*, *sostenuto et dim.*, and *p* markings. The sixth system shows *ff*, *sostenuto et dim.*, and *p* markings. The seventh system includes *ff*, *sostenuto et dim.*, and *p* markings. The eighth system features *ff*, *sostenuto et dim.*, and *p* markings.

The piano part includes several triplets and sixteenth-note runs. The vocal part includes various ornaments and phrasing. The score is marked with *espr. molto*, *ten.*, *poco vivo*, *sostenuto cresc.*, *sostenuto et dim.*, and *ff*.

First system of musical notation. It includes vocal staves (Soprano, Alto, Tenor) and piano accompaniment (Grand Staff). The key signature is three sharps (F#, C#, G#). The tempo is marked *rit.* (ritardando). Dynamics include *pp* (pianissimo), *dolce* (sweetly), *cresc. molto* (very much crescendo), and *ppp subito* (pianissimissimo subito). The piano part features a dense, rhythmic accompaniment in the left hand.

Tempo I. (Adagio.)

10 sul G

Second system of musical notation. It continues the piano accompaniment from the first system. The key signature changes to two flats (Bb, Eb). The tempo is marked *Tempo I. (Adagio.)*. Dynamics include *p dolce* (piano dolce), *dolciss.* (dolcissimo), and *cresc.* (crescendo). The piano part continues with a rhythmic accompaniment.

Tempo I. (Adagio.)

Third system of musical notation. It includes vocal staves and piano accompaniment. The key signature is two flats (Bb, Eb). The tempo is marked *Tempo I. (Adagio.)*. Dynamics include *pp sempre stacc.* (pianissimo sempre staccato), *espress.* (espressivo), *p* (piano), *f espress. molto* (forte espressivo molto), and *dim.* (diminuendo). The piano part features a dense, rhythmic accompaniment in the left hand.

11 religioso
dolciss.

con sord. *ppp* sempre con sord. dolciss.

ppp molto rit. religioso

dolce con sord. *pp* molto rit. religioso sempre *ppp* dolciss.

con sord. vibrato pizz. *pp* sempre

pp rit. molto *pp*

12

espr. molto rit. *sfz* dim.

espr. molto rit. *sfz* dim.

espr. molto rit. *sfz* dim.

molto rit. dim.

13 morendo

Solo *ppp* dolce morendo

pp *ppp* dolce *pp* *ppp*

pp *ppp* Solo morendo *pp* *ppp*

p *pp* morendo *ppp* dim. ritard.

III.
SCHERZO.

Allegro assai. (alla breve.)

Violin I: *senza sordino*, *pizz.*, *ff*

Violin II: *senza sordino*, *pizz.*, *ff*

Viola: *Solo. senza sordino*, *ff*, *mf*, *p dim.*, *pp*, *f*

Cello: *Solo. senza sordino*, *ff*, *mf*, *p dim.*, *pp*, *f*

Piano: *Allegro assai. (alla breve.)*

Measures 1-12: The score begins with measures 1-12. The Violin I and II parts are mostly rests, with some *pizz.* and *ff* markings. The Viola and Cello parts have *Solo. senza sordino* markings and dynamic markings ranging from *ff* to *f*. The Piano part has a *Allegro assai. (alla breve.)* marking.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is arranged for voice and piano. The score is in 4/4 time and the key signature has three flats (B-flat, E-flat, and A-flat). The vocal line is written in a soprano clef. The piano accompaniment consists of a right hand and a left hand. The right hand plays a melody with many slurs and accents, and the left hand provides a harmonic accompaniment with chords and single notes. The score includes dynamic markings such as *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). The tempo is marked "Allegretto". The score is for a single voice part, and the piano part is for a single piano.

5

f cresc. *ff marcato*

f cresc. *ff marcato*

f cresc. *ff marcato*

f cresc. *ff*

ff marcato *pp* *ff* *ff* *ff*

ff sempre

6

fff *fff* *fff* *fff*

7

fff *ff* *pp* *pp leggiero*

8

dim. *p* *p spiccato*

dim. *p* *p spiccato* *pp*

dim. *p* *p spiccato* *pp*

dim. *p* *p* *pp*

pp *pp* *p poco rit.*

ff *sostenuto* *dim.* *p poco rit.*

8

ff

TRIO I. Poco meno. (♩ = 108)

p dolce

p dolce

TRIO I. Poco meno. (♩ = 108)

p

Led.

Led.

Led.

f

f

f

f

simile

dim.

10

molto espress.

molto espress.

molto espress.

molto espress.

f

11

Musical score for measures 11-12. The score is written for four staves (two vocal staves and two piano staves). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music begins with a piano (*p*) dynamic. The vocal staves feature melodic lines with slurs and ties. The piano staves provide harmonic support with chords and moving lines. The music concludes with a *cresc. molto* (crescendo molto) marking.

12

Musical score for measures 13-14. The score is written for four staves. The key signature is three flats. The music is marked with a forte (*ff*) dynamic. The vocal staves have rests, while the piano staves play a series of chords. The music concludes with a *cresc. molto* marking.

13

Musical score for measures 15-16. The score is written for four staves. The key signature is three flats. The music begins with a forte (*f*) dynamic. The vocal staves have rests, while the piano staves play a series of chords. The music concludes with a *diminuendo* marking.

14

Musical score for measures 14-15. The score is written for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a piano. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The piano part features a complex, arpeggiated texture in the right hand and a more rhythmic, eighth-note pattern in the left hand. The string parts are mostly sustained, with some movement in the lower registers.

15

Musical score for measures 15-16. The score continues from the previous system. The piano part has a *pp* dynamic marking in measure 15. In measure 16, the strings play a *pizz.* (pizzicato) pattern. The piano part has a *pp* dynamic marking in measure 16. The piano part has a *ppp* dynamic marking in measure 16.

16

Musical score for measures 16-17. The score continues from the previous system. The piano part has a *dim.* (diminuendo) marking in measure 16. In measure 17, the strings play a *mp leggiero arco* (moderato piano, light, bow) pattern. The piano part has a *pp* dynamic marking in measure 17. The piano part has a *ppp* dynamic marking in measure 17.

[illegible]

Allegro.Tempo I.

Allegro. Tempo I.

174

175

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590

591

592

593

594

595

596

597

598

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615

616

617

618

619

620

621

622

623

624

62

Allegro. Tempo I.

[illegible]

Musical score for measures 20 and 21. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand piano (Treble and Bass clef). The key signature is B-flat major (two flats). The time signature is 4/4.

Measure 20 includes the following markings: *sul G.*, *ff*, *pp*, *pizz.*, *sforz.*, *arco*, and *pp*. The piano part features a *ff* dynamic and a *1/2 4* marking.

Measure 21 continues the musical material with similar dynamics and articulations.

Musical score for measures 22 and 23. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand piano (Treble and Bass clef). The key signature is B-flat major (two flats). The time signature is 4/4.

Measure 22 includes the following markings: *ff*, *pp*, *pizz.*, *sforz.*, *arco*, and *pp*. The piano part features a *ff* dynamic and a *1/2 4* marking.

Measure 23 includes the following markings: *ff*, *pp*, *pizz.*, *sforz.*, *arco*, and *pp*. The piano part features a *ff* dynamic and a *1/2 4* marking.

Musical score for measures 24 and 25. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand piano (Treble and Bass clef). The key signature is B-flat major (two flats). The time signature is 4/4.

Measure 24 includes the following markings: *ff*, *pp*, *pizz.*, *sforz.*, *arco*, and *pp*. The piano part features a *ff* dynamic and a *1/2 4* marking.

Measure 25 includes the following markings: *ff*, *pp*, *pizz.*, *sforz.*, *arco*, and *pp*. The piano part features a *ff* dynamic and a *1/2 4* marking.

Musical score for measures 24-25. The score is written for four staves: three single staves (treble, alto, and bass) and one grand staff (treble and bass). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f*, *cresc.*, and *ff marcato*. The grand staff has a *ff* dynamic at the end of measure 25.

Musical score for measures 25-26. The score is written for four staves: three single staves (treble, alto, and bass) and one grand staff (treble and bass). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *fff*, *sul G.*, *marcato*, and *fff sempre*. The grand staff has a *fff* dynamic at the end of measure 26.

Musical score for measures 26-27. The score is written for four staves: three single staves (treble, alto, and bass) and one grand staff (treble and bass). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *fff*, *ff*, and *pp*. The grand staff has a *pp* dynamic at the end of measure 27.

pp leggiero *dim.* *p* *pp leggiero* *dim.* *p* *pp* *dim.* *p* *pp leggiero* *dim.* *p* *p spiccato*

27 28 29

p spiccato *pp* *p spiccato* *pp* *pp* *ff*

30 31 32 33 34 35

TRIO II. Poco meno. (♩ = 100)

ff con brio *sul G.* *ff con brio* *ff con brio* *ff con brio* *ff con brio*

36 37 38 39 40 41

TRIO II. Poco meno. (♩ = 100)

cresc. poco a poco et molto rit. f cresc. molto *ff* *fff con brio*

42 43 44 45 46 47

29

30

sul G.

cresc.

p

cresc.

p

cresc.

p

cresc.

p

ff

p dolce

p

31

espress.

espress.

32

espress

espress

33

f cresc. molto

f cresc. molto

f cresc. molto

f cresc. molto

f cresc. molto

marcato

34

35

ff

ff

ff

ff

crescendo molto

36

fff

fff

fff

fff

37

fff

cresc.

cresc.

cresc.

fff

fff

fff

fff

fff

Musical score for measures 38-39 and the first two measures of measure 40. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature is B-flat major (two flats). The tempo/mood is *con fuoco*. The piano part is marked *fff ben marcato*. The string parts are marked *con fuoco*. The first two measures of measure 40 are marked *pizz* (pizzicato) for the Violin I, Violin II, and Cello/Double Bass, and *arco* (arco) for the Viola.

39

Musical score for measures 39-40 and the first two measures of measure 41. The score is written for a string quartet and a piano. The key signature is B-flat major. The tempo/mood is *con fuoco*. The piano part continues with *fff ben marcato*. The string parts are marked *con fuoco*. The first two measures of measure 41 are marked *pizz* (pizzicato) for the Violin I, Violin II, and Cello/Double Bass, and *arco* (arco) for the Viola.

40

Musical score for measures 40-41 and the first two measures of measure 42. The score is written for a string quartet and a piano. The key signature is B-flat major. The tempo/mood is *con fuoco*. The piano part continues with *fff ben marcato*. The string parts are marked *con fuoco*. The first two measures of measure 42 are marked *pizz* (pizzicato) for the Violin I, Violin II, and Cello/Double Bass, and *arco* (arco) for the Viola.

41

arco

p *cresc.* *espr.*

42

f *cresc. molto* *marcato*

14706

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of five staves. The top four staves are for the strings (Violins I, Violins II, Violas, and Cellos/Double Basses), and the bottom two staves are for the piano. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto' and the time signature is 3/4. The first measure of the system is marked with a large '43' above the string staves. The dynamics are marked 'ff cresc. molto' for the strings and 'ff' for the piano. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

4/4 sul G. pizz pizz pizz

fff *sfz sfz* *ppp* *f cresc. pizz*

fff *sfz sfz* *ppp* *f*

fff *sfz sfz* *ppp* *f*

fff *sfz sfz* *ppp* *cresc.*

fff marcatisissimo *fff* *pp* *ppp*

Violin

45

f pizz *pizz* *f* *pizz* *pp* *pp*

Solo arco *ppp*

f *ff* *gracioso* *pizz* *pp* *pp*

poco a poco *pp subito*

Viola

Cello/Double Bass

Violoncello

pp ppp ff arco

arco strettissimo ff

pp ppp pppp ff

accel. ff sul G.

accel. ff sul G.

ff accel.

accel.

sul G. fff sfz pizz

fff pizz

fff pizz

fff pizz

fff sfz

fff

fff

fff

Allegro Tempo I.

Musical score for a string quartet, measures 47-52. The score is in B-flat major and 4/4 time. It features complex rhythmic patterns and dynamic markings for four string parts and piano accompaniment.

Measure 47: The first violin part begins with a *ff* dynamic, playing a series of eighth notes. The second violin part also starts with *ff*, playing a similar pattern. The viola part enters with a *pp* dynamic, playing a sustained note. The cello part plays a *pp* dynamic, moving in a descending line. The piano accompaniment (grand staff) features a *pp* dynamic, playing a complex rhythmic pattern.

Measure 48: The first violin part continues with *ff*, playing a series of eighth notes. The second violin part also continues with *ff*, playing a similar pattern. The viola part continues with *pp*, playing a sustained note. The cello part continues with *pp*, moving in a descending line. The piano accompaniment (grand staff) features a *pp* dynamic, playing a complex rhythmic pattern.

Measure 49: The first violin part continues with *ff*, playing a series of eighth notes. The second violin part also continues with *ff*, playing a similar pattern. The viola part continues with *pp*, playing a sustained note. The cello part continues with *pp*, moving in a descending line. The piano accompaniment (grand staff) features a *pp* dynamic, playing a complex rhythmic pattern.

Measure 50: The first violin part continues with *ff*, playing a series of eighth notes. The second violin part also continues with *ff*, playing a similar pattern. The viola part continues with *pp*, playing a sustained note. The cello part continues with *pp*, moving in a descending line. The piano accompaniment (grand staff) features a *pp* dynamic, playing a complex rhythmic pattern.

Measure 51: The first violin part continues with *ff*, playing a series of eighth notes. The second violin part also continues with *ff*, playing a similar pattern. The viola part continues with *pp*, playing a sustained note. The cello part continues with *pp*, moving in a descending line. The piano accompaniment (grand staff) features a *pp* dynamic, playing a complex rhythmic pattern.

Measure 52: The first violin part continues with *ff*, playing a series of eighth notes. The second violin part also continues with *ff*, playing a similar pattern. The viola part continues with *pp*, playing a sustained note. The cello part continues with *pp*, moving in a descending line. The piano accompaniment (grand staff) features a *pp* dynamic, playing a complex rhythmic pattern.

The score includes various dynamic markings: *ff* (fortissimo), *pp* (pianissimo), *arco* (arco), *pizz* (pizzicato), *sfz* (sforzando), *cresc.* (crescendo), and *ben marcato* (ben marcato).

54

49

Musical score for voice and piano, measures 49-51. The score includes vocal lines with lyrics and piano accompaniment. Dynamics include *ff*, *p*, *ben marcato*, *poco a poco*, *f cresc.*, and *sul G.*. Measure numbers 50 and 51 are indicated.

- scen - do
 - cen - do poco a poco

50 *ff marcato*
 51 *ff marcato* *pp* *ff* *sul G.*
fff sempre

52

53

54

55

14706

IV.
FINALE.

Allegro con fuoco. (con molto ritmo.)

The musical score is written for a piano and a string ensemble. It begins with a tempo marking of "Allegro con fuoco. (con molto ritmo.)". The key signature has four flats (B-flat, E-flat, A-flat, D-flat) and the time signature is 4/4. The piano part starts with a piano (*p*) dynamic, playing a series of chords. The string part enters with a forte (*f*) dynamic, playing a rhythmic pattern. The score includes various performance instructions such as "pizz" (pizzicato), "arco" (arco), "cresc." (crescendo), and "ff" (fortissimo). The piece concludes with a final chord marked "ff".

14706

This musical score is for the song "The Swan" (Le Cygne) by Camille Saint-Saëns. It is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The score is divided into two systems, each containing four staves. The vocal part is written on the top two staves of each system, and the piano accompaniment is on the bottom two. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *espr.* (espressivo) and *p* (piano). There are also markings for "Solo" for both the voice and piano. The score is numbered 57 in the top right corner.

This image shows a page of musical notation for a piano piece. The score is written for multiple staves, including a grand staff (treble and bass clef) and several individual staves. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system of staves includes markings like 'cresc.' and 'cresc. sempre'. The second system includes 'molto cresc.' and 'ff'. The third system includes 'molto cresc.' and 'ff'. The fourth system includes 'molto cresc.' and 'ff'. The fifth system includes 'molto cresc.' and 'ff'. The sixth system includes 'molto cresc.' and 'ff'. The seventh system includes 'molto cresc.' and 'ff'. The eighth system includes 'molto cresc.' and 'ff'. The ninth system includes 'molto cresc.' and 'ff'. The tenth system includes 'molto cresc.' and 'ff'. The eleventh system includes 'molto cresc.' and 'ff'. The twelfth system includes 'molto cresc.' and 'ff'. The thirteenth system includes 'molto cresc.' and 'ff'. The fourteenth system includes 'molto cresc.' and 'ff'. The fifteenth system includes 'molto cresc.' and 'ff'. The sixteenth system includes 'molto cresc.' and 'ff'. The seventeenth system includes 'molto cresc.' and 'ff'. The eighteenth system includes 'molto cresc.' and 'ff'. The nineteenth system includes 'molto cresc.' and 'ff'. The twentieth system includes 'molto cresc.' and 'ff'. The notation is complex, with many notes and rests, and the dynamic markings are prominent. The page is numbered 18 in the top left corner.

59

pizz. arco pizz.

pizz. arco pizz.

pp arco f pizz. arco pp

pp f pizz. arco pp

subito pp

arco pp arco pp pizz. f arco p

5

pizz. f arco p

p

p

p

cresc. ff

ff

ff

First system of the musical score. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal staves are mostly empty, with a few notes in the Soprano staff. The piano part begins with a *p* (piano) dynamic and a *dolce* (sweet) marking. A *Solo* marking appears above the Bass staff, and a *p dolce.* marking appears below it.

Second system of the musical score. The vocal staves remain mostly empty. The piano accompaniment continues with a *dolce* marking. A *cresc.* (crescendo) marking appears below the Bass staff. The piano part features a series of chords and moving lines in both hands.

Third system of the musical score, marked with a large number 6. The vocal staves show more activity, with notes in the Soprano and Bass staves. The piano accompaniment includes a *pizz.* (pizzicato) marking and a *mf dolce* (mezzo-forte, sweet) marking. A *poco a poco* (little by little) marking is present below the piano part. The system concludes with a *m.s.* (musical score) marking and a *p* (piano) dynamic.

simile

f

simile

f

m.s.

m.s.

arco

f espress.

arco

f espress.

espress.

espress.

espress.

espress.

pp

pp

p

f

pp

14:06

sul G. 8
pp espress. *sempre cresc.* *f*
pp espress. *sempre cresc.*
m.s. *p subito* *sempre cresc.*
pp
 9
 sul G. *molto* *fff*
 sul G. *molto* *fff*
 sul G. *molto* *fff*
molto *fff*
cresc. *molto* *fff*
molto *mp* *molto* *ff*
molto *mp* *molto* *ff*
molto *mp* *molto* *ff*
molto *mp* *molto* *ff*
 8
mp *molto* *ff*

The musical score is written for a piano and strings. It consists of three main systems of staves. The first system (measures 1-8) features a piano part with complex chords and arpeggios, and string parts with melodic lines. Dynamics range from *pp* to *f*. The second system (measures 9-16) continues the piano part with dense textures and includes a *molto* tempo marking. The third system (measures 17-24) shows the piano part with a *molto* tempo marking and dynamics ranging from *mp* to *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Solo
mp *dim.* *p* *pp*
ppp *dim.* *ppp* *dim.*

a tempo
pp dolcissimo
poco rit. *ppp* *mp a tempo* *sul G. sempre (hervortretend und sehr marcato)*
pp dolcissimo a tempo *pp dolcissimo a tempo*

a tempo
sempre Ped. (Quasi arpe)
pp *Ped.* *Ped.* *simile* **11**

cresc. *f molto espress.*
f cresc.
cresc. *f cresc.*
cresc. *f molto espress.*
cresc. *f espress.*
Ped.

dim.

dim.

dim.

dim.

dim.

3

12

ppp

pp

pp

ppp

a tempo

espress.

Solo.

p dolce

poco

a

poco

accél.

3

sul G.

Solo. V

p

cresc.

cresc.

cresc.

f

f

f

3

13

espress.

espress.

espress.

sul G.

14

p

dolce

p

dolce

p

dolce

pp dolce

pp

dolce

15

espress.

cresc.

cresc.

cresc.

cresc.

cresc.

Musical score for measures 16 and 17. The score is written for multiple staves, including a grand staff (treble and bass clef) and several individual staves for other instruments. The key signature is B-flat major (two flats).

Measure 16:

- Top staves: Marked with *pizz.* (pizzicato) and *ff* (fortissimo). Some staves also have *marcato* markings.
- Grand staff: Marked with *f* (forte) and *ff* (fortissimo).
- Bottom staves: Marked with *arco* (arco) and *ff* (fortissimo).

Measure 17:

- Top staves: Marked with *ff* (fortissimo) and *poco rit.* (poco ritardando).
- Grand staff: Marked with *ff* (fortissimo) and *marc.* (marcato).
- Bottom staves: Marked with *ff* (fortissimo) and *poco rit.* (poco ritardando).

The score includes various musical notations such as beams, slurs, and dynamic markings. The bottom of the page features the number 14706.

Tempo I.

The image shows a page of a musical score for 'The Swan' from 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is written for piano and includes a tempo change to 'Tempo I.' at the bottom. The music is in 3/4 time and the key signature has two flats (B-flat major). The score is written for piano and includes a 'Ped.' (pedal) marking at the end.

This image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes chords and arpeggiated figures. The score is marked with 'espress.' (espressivo) in several places, indicating a more expressive performance. The page is numbered 15 at the bottom right.

18

p

Solo.

Solo.

p

espress.

p

espress.

p

cresc.

col gva.

sempre

f

cresc. molto

(marcatissimo)

ff

20

14706

69

pizz.

Solo.

mp

ppp

arco

ppp

pizz.

f

ppp subito

21

pizz.

f

arco

ppp

cresc.

arco

ppp

pizz.

f

arco

p

ff

cresc.

ff

ff

First system of the musical score. It features five staves: three vocal staves (Soprano, Alto, Tenor) and a grand piano (GP) section. The vocal staves are mostly empty, with a few notes in the Soprano staff. The GP section has a treble clef staff with a melodic line starting with a *dolce* marking, and a bass clef staff with a dense, rhythmic accompaniment marked *p*. A *Solo* marking is placed above the Soprano staff, and a *p dolce* marking is placed above the GP treble staff.

Second system of the musical score. The vocal staves remain mostly empty. The GP section continues with the melodic line in the treble staff and the rhythmic accompaniment in the bass staff. A *tr* (trill) marking is placed above the Soprano staff, and a *cresc. poco a poco* marking is placed above the GP treble staff.

Third system of the musical score, starting with the measure number 22. The vocal staves have more activity, with notes in the Soprano and Alto staves. The GP section features a treble staff with a melodic line marked *mf dolce* and a bass staff with a rhythmic accompaniment marked *f pizz*. A *p* (piano) marking is placed below the GP bass staff. The system concludes with two measures of a melodic line in the GP treble staff, each marked *m. s.* (more solo).

First system of the musical score. It consists of five staves: four for the string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and one grand staff for the piano. The key signature has two flats (B-flat and E-flat). The first system contains measures 1 through 12. Dynamics include *f* (forte) and *m. s.* (marcato). The piano part features a prominent melodic line in the right hand.

Second system of the musical score, measures 13 through 23. The key signature changes to one flat (B-flat). The string quartet parts include markings for *arco* (arco) and *f espr.* (forte, esprimo). The piano part continues with complex rhythmic patterns and triplets. Measure 23 is marked with a large number '23'.

Third system of the musical score, measures 24 through 36. The key signature changes to three flats (B-flat, E-flat, and A-flat). Dynamics include *pp* (pianissimo), *f* (forte), and *p* (piano). The piano part features a complex, rapid passage in the right hand, with some measures marked with a large number '6'.

sul G espress

pp *cresc.* *cresc.* *cresc.*

espress *cresc.*

ppp *cresc.*

ppp *con molto espress* *24*

molto espr. *1 2 3 4 5 1 1* *p* *cresc.*

rallen. - tan. - do *25* *accel.*

rallen. - tan. - do *accel.*

rallen. - tan. - do *accelerando*

Ad.

14706

Detailed description: This is a page of a musical score, page 72, containing measures 24 and 25. The score is written for voice and piano. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. Measure 24 begins with a piano (pp) dynamic and a crescendo (cresc.) marking. The piano part features a rapid, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. Measure 25 starts with a 'rallen.' (rallentando) instruction, followed by a 'tan.' (ritardando) instruction, and then an 'accel.' (accelerando) instruction. The piano part continues with a similar texture, featuring a rapid melody in the right hand and a rhythmic accompaniment in the left hand. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Musical score for measures 24-25. The score is for a piano and orchestra. The piano part is in the upper system, and the orchestra part is in the lower system. The tempo is "Poco vivace." and the dynamics are "f" (forte).

Musical score for measures 26-27. The score is for a piano and orchestra. The piano part is in the upper system, and the orchestra part is in the lower system. The tempo is "Poco vivace." and the dynamics are "ff con fuoco" and "furioso".

Musical score for measures 28-29. The score is for a piano and orchestra. The piano part is in the upper system, and the orchestra part is in the lower system. The tempo is "Poco vivace." and the dynamics are "con tutta forza" and "molto ritardando".

Adagio maestoso e triomphante.

First system of the musical score, featuring four staves (two treble and two bass). The music is in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It begins with a forte (*sf*) dynamic and includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. The tempo/mood is indicated as "Adagio maestoso e triomphante."

Adagio maestoso e triomphante.

Second system of the musical score, continuing the four-staff arrangement. It features a fortissimo (*fff*) dynamic marking and continues the complex rhythmic patterns. The tempo/mood remains "Adagio maestoso e triomphante."

Third system of the musical score. It includes a measure marked with the number 28. The instruction "ben marcato" (well marked) is present, indicating a more pronounced rhythmic emphasis. The four-staff arrangement continues with various dynamics and rhythmic patterns.

Fourth system of the musical score. It features triplet markings (indicated by a '3' over the notes) and continues the complex rhythmic patterns. Dynamic markings include *sf* and *f*. The four-staff arrangement is maintained.

Fifth system of the musical score. The instruction "largamente" (very slowly) is repeated on multiple staves, indicating a significant change in tempo. The four-staff arrangement continues with sustained notes and chords.

Sixth system of the musical score. It continues the "largamente" tempo. A key signature change is indicated by two flats (B-flat and E-flat), resulting in a key of D-flat major or B-flat minor. The four-staff arrangement concludes with sustained notes and chords.

espress.

(b)

30

poco rit.

fff appassionato

espr. cresc.

mf espr.

f

p

pp

14706

Detailed description: This is a page of a musical score, page 75, measures 29 and 30. The score is written for a piano and four voices (Soprano, Alto, Tenor, Bass). The key signature is B-flat major (two flats). The time signature is 4/4. The piano part is in the lower staves, and the four voices are in the upper staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system (measures 29-30) shows the piano part with a melodic line in the right hand and a supporting line in the left hand. The voices enter in measure 29 with a melodic line. The second system (measures 31-32) shows the piano part with a more complex texture, including triplets and slurs. The voices continue their melodic line. The third system (measures 33-34) shows the piano part with a melodic line in the right hand and a supporting line in the left hand. The voices continue their melodic line. The fourth system (measures 35-36) shows the piano part with a melodic line in the right hand and a supporting line in the left hand. The voices continue their melodic line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system (measures 29-30) shows the piano part with a melodic line in the right hand and a supporting line in the left hand. The voices enter in measure 29 with a melodic line. The second system (measures 31-32) shows the piano part with a more complex texture, including triplets and slurs. The voices continue their melodic line. The third system (measures 33-34) shows the piano part with a melodic line in the right hand and a supporting line in the left hand. The voices continue their melodic line. The fourth system (measures 35-36) shows the piano part with a melodic line in the right hand and a supporting line in the left hand. The voices continue their melodic line.

Allegro vivace con fuoco.

First system of musical notation for 'Allegro vivace con fuoco.' It consists of four staves (three for voices and one for piano). The key signature has three flats (B-flat, E-flat, A-flat). The tempo/mood is 'Allegro vivace con fuoco.' The dynamics are marked *p* (piano), *pp* (pianissimo), *cresc. molto* (crescendo molto), and *f* (forte). The piano part is shown as a grand staff with treble and bass clefs.

Second system of musical notation for 'Allegro vivace con fuoco.' It continues the four-staff arrangement. Dynamics include *ff* (fortissimo) *senza ritard.* (senza ritardando) and *ff* *senza ritard.* The piano part features a melodic line with triplets and a bass line with chords. A fermata is placed over a measure in the piano part.

Third system of musical notation for 'Allegro vivace con fuoco.' It begins with the number '31' in the top left corner. The dynamics are marked *fff* (fortississimo) *sempre* (sempre) and *poco* (poco). The piano part continues with complex chordal textures and melodic lines. A fermata is placed over a measure in the piano part.

poco accel.

32 Vivace.
sul G.

Vivace.

fff
senza ritardando